



## THE EXECUTIVE

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## From the President

Where does the time go?

This will be my last President's message as my two-year term comes to an end at our Annual General Meeting on January 29. It has been both a pleasure and a rewarding adventure to be part of the Executive Committee. I would encourage all of you to consider becoming part of the team. We will be asking for nominations at the AGM, but please share with us at any time if you are interested.

The team has accomplished much in the past year. Our large new cupboard has been doing more than double duty as storage, self-serve library, access to information for members, bulletin board, etc., etc. Folks have settled in as either morning or afternoon members, and session participation numbers are running about equal. Morning member firsts include participating in our Annual Art Show and Sale, Summer Social, Christmas Social, Demos, Workshops, and now our Membership Renewal process.

In early January we will know how many new memberships we will be able to offer. Our website [grimsbyLPAAP.org](http://grimsbyLPAAP.org) will invite those interested to visit us during a Wednesday session. In this way, we can keep an ongoing tally of numbers and new potential members can better assess it's what they are looking for.

Our Association will be celebrating its 20th Anniversary in 2020. Ken Gordon, Pat McGuire and I have been working with the Grimsby Public Art Gallery for the last several months to plan for our celebratory exhibit in the main gallery. This will take place from August 15 to October 11. You will hear many more details as we step up the preparations. It will be a busy year!

Our new president Doug Archer is more than ready to take over and introduce new ideas and initiatives to the team. Although Doug did ask, "Does this mean I have to start being serious?" No Doug. Just be yourself, and the rest will come.

Thanks everyone for a wonderful experience.

Adrienne

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## Banner Page Artwork

*The front page of this edition features a painting by Mary Noble, titled "Clouds Rolling In". Mary explains ...*

"I went on a painting trip with several artists to near Killarney Provincial Park. However, this painting is a scene just outside the park looking toward Georgian Bay. We were painting "plein air" when we noticed the storm clouds on the horizon. We were hurrying to get our gear into the car when I saw this spectacular lighting: the most powerful deep purple/blue storm cloud contrasted by the sunlight sky and white clouds. I grabbed my camera and started taking photos. When I got home from the trip, I knew I had to try and capture that awesome scene and this painting is the result."



## MY APOLOGY

It had been my intention to deliver a fall issue of ARTmatters, but an election got in the way. Most of the issue was done in August, with only a few things to add, but the demands and working long hours in the Returning Office every day precluded it from happening.

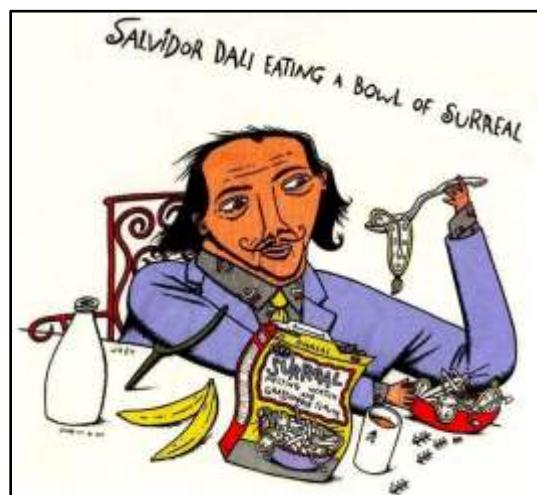
But I loved the design of the fall issue, so I kept it for this one.

Some of the content was also kept, time specific articles eliminated, and others just needed to be updated. I've had to pick and choose from a lot of events, like socials, the fall art show, workshops and demos, so I apologize if there is something you were looking to see, and it is not here.

Nonetheless, I think we have a exciting issue.



*DAVE*



## Annual Art Show and Sale

By Ken Gordon, Art Show Coordinator



Coinciding with Open Doors Grimsby on Saturday only; on a perfect, sunny weekend; the annual art show was held September 20-22. Attendance for the two-day event was 353, which is 89 visitors more than last year. On Saturday we had plein air artists, and guitar and voice of Josh Edward's to provide a nice, live listening experience as well. There was also the *Fork You* food truck.

During the year, we had bought more display screens, which was a good thing because we had 46 artists (16 more than last year), displaying 97 diverse and very creative artworks. Over the two days there were plenty of positive comments heard, and by the end of the show on Sunday, 9 pieces had been sold.

Thanks to all our volunteers, there was plenty of help for staging and manning the show. The Friday Night Opening and the whole weekend were a great success!

## Meet the Morning Members

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Over the next few issues we will be featuring our morning members. Since the first 'official' session began in January, the number has steadily increased. This issue we feature Frances Carducci.

### Frances Carducci



Fran's sister remembers that she always liked to draw when she was younger. It wasn't until she was working at a University that offered art classes that she thought she would give it a try. So slowly taking art classes in the evenings she tried different things, such as printmaking, photoshop, as well as figure drawing, watercolour, and oil painting.

This was quite different from her work programming business systems. As someone said, she was using the right side of her brain.

Fran took up painting seriously upon retirement. She took classes in oil, watercolour, pastel, and coloured pencils. She feels very fortunate that she had some wonderful, patient instructors who fostered her love of painting.

Fran loves watercolour because she enjoys following the flow of the water. She finds painting landscapes, flowers, and pictures from her trips, very rewarding.

### Pumphouse on Display

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Members have had their artwork on display at several venues. If you have your work on display somewhere, please share it with us.



LPAAs morning member, Deena Errampalli's artwork titled, "Tree of Life" was her entry for the curated All Guilds Show at the Art Gallery of Burlington in May. Deena also presented a lecture at the Livingston Activity Centre in Grimsby on June 24 — "Art and Science in Horticulture".



On Saturday, June 22, during "Happening Grimsby" activities, six LPAAs artists exhibited in the parking lot of "Objects to Desire". Participating were Doug Archer, Liz Bennett, Eileen Bird, Ken Gordon, Cathy Rodic, and Pat Williams. Silva Talmassons also had a booth in town.



Rejeanne Sardo at the Grimsby Gallery

Through July and August, Joyce Richardson exhibited her paintings at the Fleming Library in Beamsville.

Also during July and August, Rejeanne Sardo's artwork was on display at the Grimsby Public Art Gallery.

The 29<sup>th</sup> exhibition of Art in the Workplace (McMaster Innovation Park) ended on June 27. Pumphouse artists who displayed their work in that show were: Doug Archer, Shirley Jackson, Ljuba Simovic, Colette Verrier, Mike Weaver and Rhonda Whittington.

In the 30<sup>th</sup> exhibition, which ran from August to October, Doug Archer, Owen Masters and Colette Verrier were in that one.

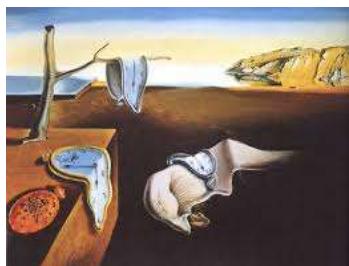
The 31<sup>st</sup> exhibition at MIP opened on November 28.

Included is the artwork of Doug Archer, Liz Bennett, Lynne Ferguson-Jarma, Flora Hutterer, Owen Masters, Ljuba Simovic, Silva Talmassons, Colette Verrier and Pat Williams. The call for the next exhibition opened on November 29 and runs until January 13, 2020.

During November and December Ken Gordon's artwork is on display in the lobby of the GPAG Community Exhibit Space, while Owen Masters' artwork is in the computer area. Also, during this month and next, Ljuba Simovic will have her artwork on display at the *Pop Up Shop* in Hamilton.



## July Demo – Bring on the Balloons with Susan Abrahams



**Salvador Domingo Felipe Jacinto Dalí i Domènech, Marquis of Dalí de Púbol** (May 11, 1904 to January 23, 1989) was a Spanish Surrealist artist, born in Figueres, Catalonia, Spain.

Dalí was a skilled draftsman, best known for his striking and bizarre images. His skills are often attributed to the influence of Renaissance masters. His best-known work, *The Persistence of Memory* (left), is one of the most recognisable Surrealist paintings. Dalí was highly imaginative and enjoyed indulging in unusual and grandiose behavior, as an attention-grabbing, public action — sometimes drawing more attention than his artwork.

## Looking Back on Workshops

### Anne More



Anne demonstrating



Hands on experience by participant

Anne More's passion for painting comes from the desire to capture and share, through her form of expression, the beauty of the world around. This was Anne's initial workshop with us at the Pumphouse, so we were very happy to have her with us to exhibit her skills, and to pass on some of that knowledge and technique.

Twenty artists attended the 2-day workshop April 5 and 6. Here are their comments on this impressive workshop:

- Excellent, organized, good structure. A good atmosphere for painting freely.
- A wonderful artist! Lots of ideas. Amazing use of colour.
- Anne brought us "out of the darkness into the light" with her colourful thrust and working with different values and wonky lines. We had a blast!!
- Very informative. Learned new techniques. I was constantly challenged.
- I loved her teaching style which was very relaxed. I leaned a lot.

### Debra Tate-Sears Watercolour on Slate

Our Honorary member, Debra Tate-Sears continued to amaze us as she gave her workshop on May 10 and 11. Debra prepared antique slates for all the participants and led everyone in the multitude of skills and techniques needed to paint with watercolour and India Ink on slate. Fourteen artists attended this 2-day workshop.

Here are a few expanded comments on this workshop:

*Donna Goodfellow wrote: "Like a few others I was leery of the subject: watercolour on slate. But with Debra's patient manner and experience, we were off to the races. With her guidance everyone was well on the way to completion by the end of the two days. Debra provided us with not only the illustration to trace but also prepared all the slate pieces as well. We all asked her to come back next year for another workshop. I'll be looking forward to hearing what that subject will be."*



Slates by Donna Goodfellow

*Fran Elliott wrote: "I attended the Debra Tate-Sears workshop at the Pumphouse. The workshop was a watercolour done on slate tile, taken from a church roof in Kingston.*

*"Debra came with all the slate tiles pre-gessoed and a back frame already attached to the*

*tile. Debra demonstrated how to apply the water-colour using her signature colour palette and India ink. The texture and colour of the slate added extreme interest to the painting.*

*"I really enjoyed and learned a lot at this workshop and highly recommend it, should we have the privilege of having her back."*



## Shelley Prior Watercolour Workshop

By Dave Morley

Most times when we ask people to write a review of a workshop, that's exactly what we get – a review. And there is nothing wrong with that, because that is exactly what was requested. Usually there is a tip or two, many of them 'ah-ha' moments to the writer, but also to us, the readers. Sometimes this leads us to dig deeper, and that is exactly what I decided to do with this workshop. I thought about the little things and my observations, and I dug deeper.



*Shelley's Workshop Reference Photo*

Twenty of us gathered for two days back on August 30-31. I would say that we all enjoyed the swan challenge that Shelley guided us through in this workshop, but from my own perspective, there was plenty to be learned when you weigh it against her supplies list (highlighted in blue, below.)

**Usual watercolour supplies:**

- 1/2 sheet Arches 140 lb cold-press watercolour paper 15x22" (stretched – see below)
- Stretcher board slightly larger than paper size – plywood, gatorboard, etc. (you will staple into this)

**Stretching watercolour paper** – Use a cellulose sponge and thoroughly saturate both sides of the paper with clean water until it becomes limp and heavy (or soak in tub for about 10-15 minutes).

Allow excess water to drip off and quickly use a stapler or staple gun to secure the paper to the board – just lay the paper flat without pulling and staple generously near the edges of the paper no more than 1" apart.

Allow to dry overnight and place masking tape (3M general purpose) over staples and edge of paper.

I didn't want to stretch the 140 lb paper, because heading into a major project, I didn't have the time. And, because I had been gifted a few sheets of 300 lb Arches paper, I decided to use it instead. This weight of paper is like card stock and needs no stretching, will dry flat

without buckling and can take quite a bit of abuse.

But first, let's talk about why the 140 lb paper had to be stretched. Shelley knew that the paper used in this project was going to take a lot of washes and rewetting, so it was important that the paper be stretched to compensate for any anticipated warping. She took some time to show participants her way of stretching the paper. There are dozens of websites and videos online that show the process.

But I chose 300 lb paper, and here is what I found.

I've used Arches 140 lb since I started painting, and I am quite familiar with its characteristics. But I found Arches 300 lb to be a little different, specifically the absorbency. It took the water and rewetting, but it also took much longer for everything to dry. When we had to rewet areas to manipulate the paint, in her technique, it was a struggle to keep up.

- 2 water containers
- Spray Bottle
- Mr. Clean Magic Eraser, original (Dollarama)
- Paper towels — absorbent
- Fresh Masking Fluid (Frisket) and dedicated brush

Masking fluid is interesting and worth exploring.

*Dilute to your need* – Sometimes even new masking fluid can be too thick to be used straight from the bottle. I recently bought a new bottle of fluid that was quite thick. You can water it down to aid the flow of the masking fluid onto the paper, which is useful for creating finer lines, or more finely spattered areas in the painting than are possible using thicker fluid.

*To Shake or Not to Shake* – Never shake the bottle of masking fluid. Air is masking fluid's Kryptonite. Shaking will mix the air from the bottle into the mixture and may cause the

masking fluid to coagulate or have a bubbly mixture.

*Use only what you need* – Since air is not good for masking fluid, I like to use only what I need. I use a secondary container and pour what I need into it. This prevents adding air to the fluid each time I dip the brush or pen into it. Once I have finished with the purchased container of fluid, wipe off the outer rim of excess fluid, put the cap back on, and turn upside down.



*Adding a little colour* – While some brands of masking fluids may be light yellow or blue, most are white. However, white masking fluid is difficult to see on white paper. To help locate where you've applied the mask; before using, lightly tint the fluid with Cerulean Blue. This colour doesn't stain and lifts off easily when used on paper.

*Applying Masking Fluid* – A nylon brush will stay cleaner than one made from natural fibres. Work dish soap into the bristles of your brush before dipping it into the masking fluid. It does make clean-up a lot easier. Masking fluid is like rubber cement, so the soap protects the bristles and keeps them from sticking together. It is very important to wash the brush with more soap and water immediately after you are through using the masking fluid, and even if it is junk brush.



*Removing Dry Masking Fluid* – **Check that your paint and paper are both completely dry before you try to remove the masking.**

To remove a masking use a crepe rubber Cement & Adhesive Pick-Up eraser (big name) that is made specifically for this

purpose. The masking can also be removed by rubbing it off with your fingers, or for expansive areas, it can just be peeled off. If you have enough removed masking fluid to form a ball, use this as you would with an eraser. The masking fluid on the paper will stick to your ball and come off the paper easily.

- Assorted brushes including several sizes of round brushes and large 2-3" wash brush
- Watercolour palette with large areas for mixing colour
- Graphite transfer paper and stylus or pen to trace drawing

Shelley chose the following colours based on those suggested by her photo of the swan. She tried to match the colours as close as possible. Some colours were used so seldom in the painting (swan's beak) that they could easily be replaced with something you already have on your palette (or mixed).

One of the more interesting colours in the suggested group is the Payne's Gray. Given the amount of this colour that would be used in the bottom half of the painting, maybe buying a tube would be worthwhile. It would save on mixing. But, without having to buy a tube of this colour, is there an alternative?

Your painting is not going to fail because you don't have the right colour from the right paint maker. Winsor & Newton's Payne's Grey watercolour is a very definite blue-grey, whereas Daler Rowney's version is much darker and greyer, with almost no blue visible at all. You can make their own version by mixing Ultramarine Blue and Burnt Sienna in a proportion that suits you – or the painting. With a dab of Ultramarine paint on your palette, cautiously add Burnt Sienna until you get a warm (or dark) grey.

Are there substitutes for other colours? Do I have to buy what she suggests?

Let's start with Aureolin. For quite some time there has been a warning about Aureolin PY40

(Cobalt Yellow) in all brands. Aureolin turns brown and fades even in a dry state. I've noticed this on my palette. A very reasonable substitute for Aureolin is Winsor Lemon (PY175).

From the online website Wet Canvas: "Quinacridone Magenta (PR122) is the best substitute for Permanent Rose. If you don't have Quinacridone Magenta, Quinacridone Red will make a better substitute than Vermillion. You can make a good approximation to Permanent Rose with Quinacridone Red mixed with a little Ultramarine Blue."

So here's the thing ... even if you can create a colour likeness, it won't be the same. And, not all paints with the same pigment number from different manufacturers look the same. It's not about finding or creating an exact match. It's about getting something that is close.

Palette:

- o Raw Sienna
- o Burnt Sienna
- o Payne's Gray
- o Cobalt o Aureolin
- o Scarlet Lake (or Rose D'or)
- o Permanent Rose

And that's it. Often, we go into a workshop trying to learn a specific technique or skill offered by the workshop leader. To me a workshop is not only a way of learning a new skill, but what can I take and incorporate into my style. I immerse myself trying to emulate what the workshop leader is doing in the demo painting, all the time observing how things are done.



Interpretation by Liese Adams

# 2020 WORKSHOP SERIES

<b>Atanur Dogan</b>	<b>Feb 14-15</b> Watercolour
<b>Anne More</b>	<b>March 28</b> Acrylics
<b>Debra Tate-Sears</b>	<b>May 1-2</b> Watercolour
<b>Judy Mayer-Grieve</b>	<b>June 19-20</b> Acrylics
<b>Shelley Prior</b>	<b>August 13-15 (3 days)</b> Watercolour
<b>Bill Biddle</b>	<b>September 26</b> Acrylics
<b>Doug Mays</b>	<b>October 24</b> Watercolour

## 2020 Workshop Pricing

During the 2020, the following fee schedule applies for all workshops:

Length of Workshop	Member cost	Non-member cost
One day	\$50	\$55
Two day	\$100	\$110
Three day	\$150	\$165

## Minimum Requirement

*Each workshop must meet minimum registrations 21 days prior to the workshop date, otherwise it will be cancelled. Prices of workshops may vary depending on the artists. Register early and avoid a disappointment. Payment must be submitted 10 days prior to the workshop, otherwise these places will be filled from the waiting list. Registration for workshops may not be open until the previous one is closed. Where workshops are within a month of each other, registration will open at the discretion of the Workshop Coordinator. Check website for details.*

## Workshop Registration Form

*The registration forms for the first two workshops and the 3-day Shelley Prior are found on our website. For many of our workshops, participants may be able to use acrylic, pastel, oil or watercolour. Check with the Workshop Coordinator.*